

# THE INNIS HERALD

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INNIS COLLEGE - UNIVERSITY OF TORONTO

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John Browne, Innis College's newly installed Principal.

photo by Steve Behal—the Bulletin

## INSTALLATION LACKS STUDENT/ALUMNI VOICE

by Simon Cotter

On October 20th Innis College launched its 20/20 campaign (in case you hadn't heard it's the twentieth anniversary of Innis and we are trying to raise \$20,000) with the installation of our new principal John Browne and fundraising auction and party.

The evening came off as a great success and is a tribute to those who worked so hard to plan and organize it. The evening began with a slide show of the history of Innis College, from its unorganized, off-beat, nomadic beginnings, to its present unorganized, off-beat, permanent home at 2 Sussex Avenue. The rather humorous slide show was put together by Innis' film prof. Bart Testa and luxury home dweller Roger Riendeau of the Innis writing lab. It featured Registrar David King and a host of past and present students.

Although the presentation was very accurate in capturing the easy-going lifestyle at Innis, it lost credibility when it portrayed Innis students reading and studying. That sort of propaganda should be saved for grade thirteen students who don't know any better. When the lights came on

and the applause died down, the installation ceremonies began. This was an exciting moment for me because I'd never seen a principal get installed before. Get mad, get smart, get happy, get drunk, get singing, get serious, get drunk again, but never get installed. It was to turn out to be a bit of a disappointment.

The stage was filled with dignitaries from U of T, past principals, and even prominent members from the private sector like former U of T president John Evans. George Ignatieff was the master of ceremonies and he was brilliant. George Connell, the present U of T president was quite respectful and serious. John Evans was hilariously funny, warm and obviously a great supporter of Innis. The last speech was delivered by John Browne who gave a typically light-hearted, funny address partly about elephant dancing, as I recall, but it had a serious edge about underfunding.

Despite the eloquence of these great orators no one had thought to leave room for student voices. Scott Burk, the ICSS president, was among many students present in the audience but was not

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## RUSSELL RAPS TURNER: CONSTITUTIONAL BLUNDER

by Tom Vaivada

When thinking back on the recent federal election and the overwhelming defeat suffered by the Liberal Party, the 'patronage issue' comes to mind as one of the hottest campaign topics. How this became a hot topic was explained by political science professor and past Innis College Principal Peter Russell at the Innis Town Hall on the evening of Nov. 1.

Prof. Russell's talk, titled Constitutional Folly in John Turner's Downfall is one of a series of events being sponsored by the Innis College 20/20 Committee in celebration of the college's twentieth anniversary.

A small but attentive crowd listened as Prof. Russell outlined how a serious misinterpretation of constitutional convention by both Mr. Trudeau and Mr. Turner would lead to disaster during the

election campaign. Briefly, Mr. Turner claimed he was forced to sign an agreement with then Prime Minister Trudeau confirming the patronage appointments of 17 Liberal MPs because, had he not done so, he could not have become Prime Minister. Prof. Russell points out that to become Prime Minister the convention, or informal rule, is that the person in question commands the confidence of the House of Commons, not that they have a majority. Furthermore, the Governor-General, Madame Sauve, by convention on the orderly transfer of power, would have sworn in Mr. Turner as Prime Minister regardless of the number of Liberal MPs sitting in Parliament. In short, Mr. Turner had no need to fear losing the opportunity to become Prime Minister and his

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## INNIS GIVES AWAY MONEY



by Pierre Blum

Your money. Free for the asking. Worried? You should be. But you aren't. That's why you weren't at the annual ICSS budget meeting on October 11, which saw the allocation of \$40,904 towards this school year alone.

The turnout was disappointing, as only a meagre 23 souls showed up for what is unquestionably the most important ICSS meeting of the year. Chaired by Scott Nicholl, V.P.-Government, the meeting was for the most part efficient and business-like, taking only 40 minutes, making it the shortest budget meeting in recent ICSS history.

Treasurer Scott Keyworth first reported on the expenses to date, which totalled \$5,112 of the proposed \$40,904 total for the yearly budget. He added that the number of students at Innis was down a small percentage, but due to the fee increase, the revenue actually increased slightly.

ICSS President Scott Burk explained that the ICSS possessed a surplus of \$20,000 from last year's administration under Chris Wilson, and that it would be studied as to where these funds would be allocated. ICSS policy stated that they be used for something that had a degree of "permanence." Suggestions ranged from a computer terminal to structural improvements for the College, but it was pointed out that structural changes would have to be done by U of T's Physical Plant (and hopefully College-funded as opposed to student-funded), and regardless, the budget meeting was neither the time nor the place to discuss the issue, as it would be attended to in future Student Affairs meetings.

A motion was then made by Scott Keyworth to accept the ICSS budget as proposed and this motion was later passed at the end of the meeting with 22 for/0 against/1 abstention. Discussion centered around the lack of coherence in dealing with an unprojected revenue of \$235 during Orientation.

Simon Cotter inquired as to how the ICSS would deal with this and jokingly queried if it might enter "the Executive's private slush fund." Pierre Blum suggested that these Orientation funds be delegated to Cotter as Social Commissioner and that he consider it part of the revenue of his portfolio which is projected at \$10,000. President Burk and Cotter agreed that this seemed to be the reasonable course of action.

Some question existed as to the necessity of a combined athletic budget of over \$5,000, but it was agreed to what Tom Vaivada termed "the satisfaction of all," that due to the acquisition of new equipment which will not reoccur for several more years, this cost seemed fairly reasonable. The increase from the previous year's budget of \$3,500 was defended by the Executive on the grounds that more Innisites are involving themselves in sports and that the \$3,500 represented only Men's Athletics, while this year's budget was Men's and Women's Athletics combined.

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I'm looking for a circus fresh out of the tent - Know any? - Fogo

Your mouth is your religion - Frank Zappa

## The Issue of Football

The Football Executive. Three Scotts and a Vic. Even the *Varsity* has commented on the concentration of football players on the ICSS Executive. The question is whether this is good or bad for student politics at Innis College.

Football players are not ogres; obviously, as individuals, they are as capable as anyone of running an intelligent, efficient and concerned student society. The issue is where the priorities of this Executive lie.

Student political concerns traditionally have a dual focus: "services" and "issues". This year's government has chosen a services mandate and has been largely successful in fulfilling it. A rejuvenated Orientation, well organized social committee and attempts at internal reorganization (they've even painted the office) all speak for the solid work that Burk, Chiasson, Nicholl and Keyworth have done.

The Executive's track record with issues is less impressive, however. The only political issues tackled have either come from outside (Bob Jones and COP-OUT on the CBS critical report) or have carried over from last year (funding of the Sex-Ed centre). Divestment, underfunding (surely an Innis concern), the women's centre on campus and disarmament, all issues with a history of student participation, have been completely ignored. The effect of SAC's activities on Innis is another mystery (how many people actually know who our SAC rep is?). Part of the "student experience" is being ignored but both students and leaders are responsible.

How can the Executive do a better job? First, they have to discover the issues—from SAC, the student press or any campus group from CFS to the P.C. Youth. Second, the issues must reach the students, whether this means discussion in Student Affairs meetings or organizing Innis representation at campus and community events. Third, Innis must have a voice reaching beyond our self-enclosed College. Even a few letters supporting some campus groups (the Womens Centre Committee is one possibility) would be a start.

Labelling Burk et al as the "Football Executive" does not dismiss or denigrate their efforts. Rather, it identifies a bias towards services and a desire for more balanced action on their part. The final onus, though, falls on we, the students, to initiate political discussion on campus issues. Innis can throw a great party but accepting some responsibility for nurturing the community that allows the party to be so good is an area where we all can devote some thought and energy.

The Innis Herald. More than a paper.

More than a profession. More than a professional paper. A penguin! no, that's not it... Well, anyway, write or something, OK?

The Innis Herald is looking for interested students to fill the following positions:

Photography Editor

Layout Editor

Features Editor

Distribution Manager

Advertising Manager

If you would like to contribute to the Herald, talk to Mike Zryd (Room 305) or call 978-4748.

Mini-skef for a mega time. We had a 12 PAGER UNTIL CERTAIN UNNAMED WRITERS JAMMED OUT ON STORIES. Your loss, kids. Special thanks to offer, Vic, Pierre, Peter, Dianne, Adam and, of course, Jill. And as for you Ms. Warlock, I miss you to bits. I hate production week. And then, much love to you—a second reason to hate production week. But it wasn't all bad. Steve helped me out on the editorial. Life is good. That's all from the Batcave.



LET THEM EAT FOOTBALLS

## Letters

### SENSUALITY INSULTING

Last month's Herald article by Scott Nicholl entitled "Sensuality" must surely have offended everyone who was unfortunate enough to have read it. Its blatant sexism was both tasteless and inappropriate for an article on women's athletics. Perhaps someone should inform Scott Nicholl that some women are capable of competing as serious athletes and not merely as "sensuous girls", bouncing around a field, providing voyeuristic thrills for their male audiences.

Juanita DeBarros

### LETTER TO THE EDITOR

As I saw The Bay Boy, which you review in the October issue of the Herald I was interested in seeing how you would back up your opening criticism that the film is dull and sentimental.

I am dumbfounded that you would ignore those aspects of the film that deal with the father's soda pop bottling venture in the basement (which is an important mirroring of our own times' dominant economic ideals, that is two-fisted entrepreneurial stick with it — why not leave Glace Bay? — bullshit) and the speechless and crippled brother and his death (I don't remember any explanation of his accident — ah yes, something about the dead sister). Now those things are regrettably, perhaps unforgivably, sentimental elements which add little to the story or themes proper — if anything.

However my main criticism is with accuracy. Not only do you not mention the actress' name (another 'name' Canadian actor's offspring) even though she is pictured in the still above the review, but if she does not know he exists I'm a

plastic cover over a fluorescent lamp (light, light, light).

There is a direct statement offered by the police chief or via the police chief by the father to the effect that Coldwell, when his wife died (sentimentally again) or, rather, was dying in the hospital, he got behind in the rent. Mrs. Silver had phoned him that day to up the rent. An argument ensued and he killed the Mr. and Mrs. (also sentimentally portrayed as generous and fragile human beings — our first sight of Mr. Silver concurrent with our being told he just got out of the hospital). That they were Jewish may have allowed Coldwell to figure out he could get away with the murder. There is the implication but it has no factual basis on the screen — only in a viewer's head.

Another inaccuracy: Coldwell had the only gun on the police force not as you write "the only gun in the town belongs to him."

As for his being psychopathic — in his second scene he is eventually pulled off blackjacking a drunk who doesn't want to spend the night in jail. The police chief — I believe it is — says something to the effect, when he has pulled Coldwell off the man "leave off man, you'll kill him." The numerous occasions when the severe limitations set on the girls — his daughters, another motive for the Bay Boy's silence you didn't mention (you didn't notice!?) — are brought up by them during their conversations with Donald are at least one further example of a kind of social setting from which we can perceive the man as psychopathic.

As for your comments on the acting and editing — your subjective comments are given no detailed or semi-detailed background.

With this review you have entirely discredited yourself as a reviewer. Pitiful.

Ian Marquis  
WOODSWORTH

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The Innis Herald will next appear Dec. 3rd. Deadline for submissions is Nov. 26.

# City Talk

A Dialogue  
on Urban Issues

by Fred Mott

The secret of successful urban living is still a safe one but the complexities and the options are being addressed in a series of discussions at City Hall.

City Talk is a series of discussions funded by the Toronto Sesquicentennial Board and moderated by Ward Six Alderman Jack Layton. The approach is to have an expert or experts discuss an aspect of urban living, be it architectural, sociological, or urban planning, then follow these presentations with community leaders' and the general public's comments and questions. Topics have included *Waterfront Development Options* with a guest speaker who has planned the waterfronts of many cities (including the very successful Baltimore waterfront), *Suburban Downtowns* and their impact, good and bad, on Metro ("How can you discuss a downtown where an exciting Saturday night involves hanging around the 7-11," quipped a visitor from Scarborough), *Caring for Children* at home and at work, with Dr. Benjamin Spock, changing *Housing Forms*, and *Economic Strategies for Cities*. Next week, the series wraps up with *Aging and Opportunities for Independent Living*.

The panels and guests are clearly weighted with biases against business and government spending on anything but social needs. The discussions often get off topic and become big-business-bashing sessions. The cries for help are definitely real concerns, yet the discussions are so one-sided that these fail to be an issue; instead, some extreme opinions are revised and fortified.

Perhaps the most enlightening session was the first one, with a discussion of Waterfront development. Many options were discussed, from tearing down the Cardiner, to converting it to a tourist attraction by tearing up the Lakeshore and

putting walkways to the Waterfront, complete with street musicians and the like, similar to Seattle.

On the other side of the coin was the discussion of daycare, with Dr. Spock. Despite his large send-up, he barely touched the topic of daycare, and panelists at one point refused to recognize one questioner's opinion that she felt women should take care of their own children. The opinion of the panelists was omnipresent and they could not deal with other differing ideas.

All in all, major concerns and issues were discussed with many new, fresh ideas emerging. Maybe some food for thought for urban planning students. If you want more information, call Jack Layton at 947-7903 or the Toronto Sesquicentennial Office at 947-1984.

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on the stage and was not asked to speak. Neither was Robin Holmes, The Innis Alumni Association President. No student representation for an institution that prides itself on its student parity is an inexcusable oversight. This lapse could perhaps be attributed to student apathy. Although there was a good student turnout, Scott Burk was the only member of the ICSS Executive in attendance and only two of the eight other elected representatives bothered to show up. The Alumni Executive, however, was out in full force accompanied by dozens of other former graduates. Considering the Alumni did all the decorating for the evening and helped administer the auction, it's a wonder they escaped without demanding a voice.

This was the only setback in an otherwise delightful and successful evening. Former Innis principal Dennis Duffy, acting as auctioneer, braved a noisy — sometimes uncontrollable — crowd in the Stub Lane Pub after the official ceremonies, and raised \$2250.00 toward our \$20,000.00 goal. With personal donations the 20/20 Committee has raised almost \$7,000.00 and it is still just barely November.

## PRINCIPAL'S ADDRESS: INSTALLATION, OCT. 20, 1984

Mr. Chancellor, Mr. Chairman, Mr. President, Cuests of the College and Friends,

Recently, many friends and colleagues have taken to asking me, "How's it going?" At first, I thought each person was asking the same question but I began to notice subtle differences in the way the question was posed depending on who was asking. Chairmen, Deans, Senior Staff Officers — all of whom "looked forward to working with me" — asked the question in an ironical tone hinting darkly at administrative complexities yet undiscovered. I took their "How's it going?" to mean "How are you getting along with other parts of the University, especially the central administration?" When I replied "Fine, I think," my questioner would make sympathetic clucking noises and reply "Yes, but you haven't yet had to deal with" — there followed a variety of items — the new Memorandum of Agreement, the Departments, the Dean's office, the Registrars, the other Principals (sometimes in particular, sometimes the whole lot), or apparently the most dreaded spectre, "the College Question."

Other times, "How's it going?" clearly means "What's it like to run Innis College?" I am not sure who "runs" Innis. If the metaphor is that of cogwheels meshing precisely, pistons sliding smoothly, all controlled by a single governor, the question may be meaningless. As you have just seen, no one person "runs" Innis. In fact, when we were planning tonight's celebrations, I wondered why the principal was "installed". It seemed to me that a

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claim, as stated during the televised debates, that he had "no option" has no constitutional grounds.

On the other hand, Prof. Russell points out that Mr. Turner had a political problem in that the loss of a majority in the House of Commons would give him less than total control over when to call the election, as his government might lose a vote of "non-confidence" at any time once Parliament was recalled. Since Mr. Turner never did recall Parliament, his choice to agree to the appointments may have been the worst possible one to make.

In closing, Prof. Russell made clear that it is a very troubling situation when two men who are at the pinnacle of political power in Canada, Pierre Trudeau and John Turner, do not fully understand the rules by which they govern Prof. Russell's talk was followed by a short question and answer period which focussed on whether the codification of the conventions of the Canadian Parliament would prevent such mistakes in the future.

Prof. Russell was thanked by Ms. Audrey Perry and presented a gift on behalf of the College. The next Innis 20/20 event will be the screening of *The Draughtsman's Contract* followed by a discussion by the film's maker, Peter Greenaway.

## I.C.S.S. PROPOSED BUDGET 1984-85

Revenues	
Fees	\$29,000
Lockers	1,000
Social	10,000
Graduate Fees	504
Mummies T-Shirts	200
Athletic Banquet	200
<b>Total</b>	<b>\$40,904</b>

Expenses	
Communications	\$3,389.45
Awards	3,300
Orientation	4,045.80
Social	13,428.25
Farm	1,500
Clubs	200
Education	1,100
Innis Herald	3,687.40
Co-ed Athletics	450
Mens and Womens Athletics	4,932
Seat	2,000
Film Society	1,882
Sex-ed.	600
<b>Total</b>	<b>\$40,904</b>

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An important concern was voiced by Mike Zryd that much of the money that the budget meeting was allocating had in fact already been spent. Zryd realized that in many cases this was necessary, but urged the ICSS to set up a mechanism which would see the various College interests submit a preliminary budget for the new school year before the end of the old one. Hence, the ICSS could regulate the flow of money before, hypothetically, a group spends more than their allocation at the new school year's budget meeting. The Executive said this would be discussed at the following Student Affairs meeting.

All in all, the meeting ran rather smoothly as Burk, Nicholl, and Keyworth seemed prepared, even if rushed in order to be. Innis groups, on the whole, appeared pleased with their "handouts," and if anything was lacking, it was YOU, who didn't attend. Democracy is a privilege, but at Innis it has almost become an unearned one at that.

## HOMECOMING FLOAT

### BUOYS INNISPIRIT

by Anne Creighton

Chalk up another one for Innis spirit. On Saturday, October 20, Innis College proved yet again that what it lacks in style and grandeur, it easily makes up for in enthusiasm and lung power.

Throughout the homecoming parade, Innis' ability to out-sing, out-dance, out-scream and out-dodge water balloons won it second prize in the float competition. This was no easy task, up against entries which appeared to have stepped out of Macey's Parade, like first place Erindale's ship at full mast, and third place Engineering's twenty foot hard hat.

Innis took a slightly different approach. At Vlad House, led by Anna Houpt and Ed Hood, a bleary-eyed contingent of painters and construction workers hammered life into the "20 years of unemployment at Innis" theme. By ten o'clock Saturday morning, a record number of participants had boarded the 40 foot Innis unemployment booth. Armed with Simon Cotter-inspired signs such as: "Loss of Innis-sense", "130 Years of Higher Learning, then came Innis", "Nuke the Cay Whales for Jesus", "No Cru's" and "St. Mike's Eats Quiche", Innis sang its way to a second place finish.

During the football game's first half, while the Blues strived to bring their sagging team back to life, a small crew of Innisites attempted to reconstruct what was left of the Innis float. By half-time, the float rebuilt and the work done, supporters suddenly increased from a faithful few to a large number of college members and enthusiastic fans, attracted by the incredible Innis energy and free beer.

During its victory lap, Innis' flat proved to be one of the most well-received. U of T's men in blue were hardly able to contain overzealous fans in their attempts to leap the rails and join the party.

Although, in the end, the Blues lost 65-8, it was a winning day for Innis.

# ~REVIEW~

## WISE WEEK WELCOMED

by Ted Parkinson

Robert Wise is a nice guy. He was here last week for the Norman Jewison Lecture Series and everyone liked him. He's a very good director of interesting movies and he must have a lot of just plain "natural" talent. He started as a delivery boy at a studio about 50 years ago and worked his way to editor. Two of the last films he edited were *Citizen Kane* and *The Magnificent Ambersons*, both with Orson Welles. He was left to edit the latter film virtually on his own when Welles went down to South America to shoot a film for the government. It was 1941 and Pearl Harbour had been bombed and things were in an uproar. Wise even directed some scenes late in the shooting of that film since Welles was so pressed for time.

Wise soon became a director full-time and has made over 30 movies in the years since. They are of diverse natures, from genre (*The Day the Earth Stood Still*, *The Hound of Dog*, *Star Trek: The Motion Picture*) to human portrait (*Two for the Seesaw*, *Executive Suite*, *Somebody Up There Likes Me*.)

## PARISIAN CRITIC VIEWS QUEBEC FILM (much is learned)

by Ted Parkinson

We are a camera in the air, looking down at the flat white land of a Quebec winter, while a thick black magic marker line that is a train crawls across. The camera pans its way around until the train appears to head in the opposite direction signifying the continuous journey that makes up half of *La Tendresse Ordinaire* (which played at the Town Hall on Oct. 18th.) Jocelyn (the man) travels by train and later by car, always moving and meeting people but never managing to contact his wife who waits at home.

The wife is in a house with an older female friend. It's continually dark outside and the darkness seems to push in on the walls; around them it is an undefined tension that threatens to shatter the foundations. The two of them hold it back by establishing a stronghold of domesticity. They bake a cake (the sifting flour looks like falling snow, a temporary invasion of the winter looming outside), tile the floor and joke about the arbitrariness of words (which may reflect the wife's inability to communicate with anyone outside the walls) while they just wait...

Marie-Clair Ropars from the University of Paris brought some interesting insight to this melancholy-bordering-on-soporific film. She is currently in Montreal studying Quebec film as part of her larger interest in applying the semiotic organization of films to analyse texts. Whether or not this is actually possible depends on what theory of language you believe but her comments on the film itself were incisive.

She explained how the editing and camera placement worked powerful emotions on the spectators. When the two women are alone in the house the shots are either close or far away, never medium. The far away shots (some of them with a "double frame" effect, from another room, therefore including the door frame inside the camera's frame) suggest the rest of the house is looming around them. The close up shots force the viewer to wonder if there is anybody or anything else in the world, but the dimness at the edge of the rooms is foreboding; we are afraid of what the camera won't let us see. The deliberately slow pace increases the "power on the spectator". The spectator is charged with energy and expects violence.

Ms. Ropars demonstrated that there were many interesting ways to analyse this film but in the end, it is just not very interesting. The people on the screen were not particularly vibrant or real and I felt little attachment or concern for them. When too much of the effort of enjoying a film is placed on the spectator with too slim a prospect of reward, then why not read a book?

and the musical (*The Sound of Music*, *West Side Story*.) He has no "singular style" but prefers to alter his style "...for the material." This includes a documentary-like approach to *The Day the Earth Stood Still* to help make it as realistic as possible. This way the drama is believable and gripping even though the story is so fantastic. In *West Side Story* the fantasy aspect is stressed by lots of quick cutting and diverse camera angles. In *Executive Suite* there is plenty of cutting also (particularly in the final boardroom scene) but it is less noticeable since it is done to speed the drama of human encounter and subtly adds to the realism.

If there is any common thread to all his films it is merely that they are all made with great intelligence and tell stories well. He likes professionalism and feels that everyone involved in the creative side of making a film should be allowed their individual input. He refers to famous composers as "Bernie" or "Lennie" and respects them for what they do. It is due to people like Robert Wise that Hollywood actually makes good films. Some things he mentioned throughout the week that he didn't like about the film industry included: the emphasis on "exploitive" films aimed at a young audience and the "spectacle" (he directed *Helen of Troy* and said goodbye to that genre.) He said that while he admired the quality of the stunts in *Indiana Jones* the never-ending nature of them made him "...itch to get in on that film with my scissors."

His continued emphasis on the fact that he had made this or that film either on or under budget was interesting for two reasons. First, it indicated his professionalism and great organizing ability. Secondly, it underscores the fact that good art can exist in a commercial medium. He never complained about an un-sympathetic "front office" and seems to have weathered 50 years in Hollywood remarkably well. He did say however, that perhaps the most exciting time for him was making *The Captive City* in 1961 with his own independent filmmaking company. That company only lasted for two pictures though since times then were tough for independents (as they always seem to be.)

## BLACK WAX: NOT HOLLY-WEIRD

by Pierre Blum

*Colour Positive*, an International Anti-Racism Film Festival, recently concluded its rather successful debut in Toronto. Included in the list of screenings was *Black Wax*, a musical-documentary focusing on Gil Scott-Heron, a self-proclaimed "blues-ologist" and outspoken singer-songwriter for the North American Black community.

*Black Wax* is a witty, entertaining effort by director Bob Mugge, who is obviously operating on budget that would make a Yonge St. bag lady seem rich by comparison. In view of this setback, however, the movie still manages to stimulate, largely due to Gil Scott-Heron's magnetism, dry humour, and especially his didactic insights into American society.

The movie consists of three scenarios which alternate throughout the film's 79 minutes. The first is Heron live in concert, backed by a talented, 8-piece jazz/blues band (with a brilliant bassist!); the second is Heron in his "home" environment; namely the streets of Washington D.C. that the tour buses never take the out-of-towners to see; and finally Heron reciting poetry in a wax museum, surrounded by all of the major American historical figures.

Unfortunately, this tri-component alternation rapidly becomes predictable and in some cases, unwelcome. Whereas *Return Engagement*, a similar type of documentary seen at the 1983 Festival of Festivals was able to successfully utilize this sort of movement, *Black Wax* is not as well timed. Where *Return Engagement* was emotionally involving, *Black Wax* allows the viewer to retire into a much too casual stance.

This is not to say that the movie does not motivate — it does — but it lets the viewer off the proverbial hook without satisfying his initial lust to be emotionally moved by Heron's powerful phraseology.

It is precisely Heron's use of vocabulary which time and again serves as the highlights of this film. Poems such as *Point It Black* and *Whitey on the Moon*, as well as songs including *Gun* and *Winter in America*, exemplify the sincere frustration which Heron experiences as spokesman for the underdog, and the wrath which he feels towards the U.S. Government.



His natural ability and unconcerned approach to film "theory" or philosophical undercurrents was apparent throughout the week. When asked if he or anyone working on the film *The Day the Earth Stood Still* had been aware of the "Christ" overtones in the lead character (who comes from the sky and speaks the calm voice of reason, his name is "Carpenter" and at the end he dies and is resurrected) Mr. Wise gave one of his typical answers to questions of this sort: "No."

Robert Wise is a nice guy who has directed lots of thoughtful, intelligent films in Hollywood for the last forty or so years. He deserves to be as contented and relaxed as he is.

The film's climax indubitably occurs when Heron and the band perform the devastating *B-Movie*, a cult hit which has become the theme of anti-Reagan forces.

Reel to reel to surreal...

Ron acted like an actor — Holly-weird...

Soy he really oin't live, oin't really oin't nothing but o movie.

Thus with such compassionate use of words (the full lyrics to *B-Movie* run 4 typewritten pages), Heron's *Black Wax* manages to succeed in half of its endeavour: the viewer leaves the theatre not really impressed with the movie, but a full believer in the quality of the man.

## U2 FIRE BEST IN DARK

by Joy Sonkoff

U2 has released their fourth studio album entitled *The Unforgettable Fire*. Other U of T record reviewers have used terms like "forgettable" and "boring" to describe it. Maybe it's not as energetic and spontaneous as *Boy*, *October* and *War* were but it's still quite listenable.

The group has changed producers, switching from Steve Lillywhite to Brian Eno. This may have been a mistake but Steve Lillywhite's influences have proved too strong for other bands (making them sound like U2.). The change in producer brings us this (I hate to use this term) mellower album. Where earlier U2 albums should be bounced around to, this should be listened to while sitting in the dark. Tracks like "A Sort of Homecoming", "MLK" and my favourite "Bad" are quite enjoyable. But the album does not go without its power cuts — "Pride (In the Name of Love)" and "Wire". These songs exhibit that raw high energy sound found on their earlier albums. Good stuff!

The problem that other reviewers have encountered is that they were caught off guard by an easier sounding album from a group whose reputation was ENERGY. If they were to (dare I say) give this album a second spin they might find it to their liking; otherwise, it's back to the Lillywhite copy bands, Big Country and The Alarm (they even look like U2.). This album may not be the critic's pick, but I think it's a sleeper on the charts and will surprise.

# FORBIDDEN

THE FILMMAKER & HUMAN RIGHTS

## RAMEAU'S NEPHEW

by Jill Adamson

Rameau's Nephew, directed by Michael Snow, played at the Funnel, October 23rd. The Funnel Experimental Theatre is one of the most active organizations working against censorship in Toronto, and has been the host of several films in the Forbidden Film Festival.

As an avant-garde film Rameau's Nephew expressed a gross degree of artifice. In an attempt to break down, segment, and fragment cinematic conventions, it rather broke down the audience and sent myself and a number of other people reeling from the theatre, unable to take any more.

Sound levels went from almost inaudible to a teeth-jangling roar. Colors flashed between scenes. Scenes themselves were eccentrically lighted, murky in parts, glaring in others. The camera flipped over, spun around, clicked on and off. The particular scenes utilizing these toruous techniques were by far the longest and dragged on with maddening persistence.

The designs of the filmmaker were quite clear, though. It was an inquiry into the anatomy of meaning, perception and communication. For example, one scene had dealt with language and its structure. A reader read a script where the phonemes of the words had been synopated such that the speech sounded like Saxon or Middle English, but somehow made sense. This was delightful and carried the message of the film far better than sensual abuse of the audience ever could.

## VIE D'ANGE

by Mike Zryd

Vie d'Ange is a subversive, likeable little film that nonetheless challenges itself, the viewer — and it would seem — censor boards.

Star Morgan, glitter queen, and Elvus, TV leather stud, get stuck during intercourse and cannot separate. The film alternates between scenes of their sometimes comic but very painful predicament and the night's events which led to their encounter. Vie d'Ange plays with a combination of shallowness and profound humanity to energetically set out an allegory of social and sexual confusions.

As a social critique, the film is far from subtle, though admirably immersed in the subculture and period of the 70's it satirizes. After meeting at a divinely decadent press party, Star shakes off her "wimpy" publicists and takes off with Elvus; and his entourage on a drive to Montreal. The mid-70's scene is evoked in all its garish colour, excess (widelegs with a vengeance) and earnest game-playing. When the group stops for food (Elvus suggests hot-dogs to Star — all puns are intended in this film) in a greasy spoon, their grotesque actions and costumes lie in sharp contrast with the 'regulars' of an older Montreal generation. And, in a marvellously far-sighted segment, the two turn to the prototype "video games" that populate the brasserie for amusement.

Star and Elvus are products of a media saturated culture, like the huge Coca-Cola sign in his apartment. Moreover, as actors in the kind of industry that spawned the Gong Show, their emotional barriers while they are in costume make them oblivious to the pain and repression they suffer. The central allegory of being stuck — naked — during sex functions as the act which lays bare their pretensions and disguises and forces them to literally come face to face with real emotion and pain and love. Surprisingly, the allegory works well in evoking an emotional contact between Star, Elvus and the viewer — although the film is far from being a "psychologically realistic" work.

## "JACK SMITH FLAMES"

by Ken Sarner

Jack Smith himself said "Art is like fertilizer. Its purpose is to fertilize your mind and help you grow." If this is the case, then his show, which I saw at the Funnel, is only a partial success. It is certainly pure fertilizer, but doesn't seem to help minds or anything else grow.

It was an interesting evening. I had been told that Flaming Creatures would be playing at 19:00 and 21:00. I arrived at the show promptly at 18:50, where I was confronted by a ticket salesman who informed me that Flaming Creatures would not be shown as Jack Smith had refused to submit it to the censor board, but there would indeed be a show, and that it would start at 20:00. So it was off to a deli to kill an hour.

When I returned, purchased a ticket and sat down, I noticed two things at once. First, there was no curtain. Instead, my view was blocked by a ladder. Second, what may be the world's tackiest couch was sitting on the stage, which was otherwise completely empty. Eventually, four people came in, carrying, respectively, a sewing machine, an ironing board, an iron, and some cloth. The first person was a man who had shaved all the hair off his face, including his eyebrows, and had no chin at all. The second was a woman who was wearing a red frilly bra and panties on the outside of her clothing. The third was a fat man who had thimbles on all ten of his fingers. The fourth was fairly non-descript, and didn't have any peculiar characteristics. They sat down. A few minutes later, a man came in with a set of bongo drums. I didn't get a good look at him because the ladder was in the way.

Three of the four began working on the cloth, ironing pieces of it, sewing bits of it to other bits of it, etc. Eventually, the woman with her underwear on the outside went over to the man with no hair on his face and began to measure him, as if to fit him for the cloth. She then went back to the sewing circle and carried on fussing with the cloth. A loudspeaker began playing Inuit chants, which the man with the bongo drums accompanied.

Suddenly, nothing happened. In fact, nothing continues to happen until 21:07, by my watch. When I say nothing, I mean just that — no dialogue, no discernable action, nothing! Just fiddling with bits of cloth. At 21:07, an odd man, dressed entirely in black except for some purple veils which were thrown over his face and head, came out of the audience, carrying a red suitcase and a grey backpack. He walked up on the stage, set the suitcase on the bongo drum-player's lap, opened the backpack and set a purple sock on the second rung of the ladder. He then gestured for the audience to stand up. No one did. He then placed another purple sock on the ladder and repeated the gesture. When he got out the 6th sock and put it on the ladder, enough people had gotten sick enough of the repeated performance and stood to satisfy the man, so he didn't put out a

Perhaps the most interesting aspect of Vie d'Ange is its treatment of sexual conflict and pornography. Sid Adimian says, in the film's press release, "This pic ... (is) certainly not meant for porn houses. It's better than that." I would contend that it is an open-eyed attack on pornography. The progress of the film moves Star and Elvus from "fucking" to "loving"; from their unreal clothing to very real, sweating, pain-filled bodies; from coercion and domination (they roll around trying to get on top) to at least a tentative intimacy.

This is reflected in the camera's treatment of their bodies. Throughout the film, their nudity is frankly exposed — no peek-a-boo devices screen them. As they fuck in the beginning, however, their bodies are fragmented; close-ups of faces, breasts and other body parts disfigure our collective image of their bodies in parodic pornographic fashion. In the end, though, as they finally begin to talk honestly (they admit their real names as Paule and Pierre, interestingly, the actors' names) and recognize some of the complexities of their pain-filled attraction, their conversation is contained in one long-take two-shot.

At this moment, they are released, inexplicably, from their "capture"; they discover this, however, accidentally. This is the key to the film. The long-take two-shot is the only time a genuine eroticism enters the film; their bodies are relaxed and finally

7th. He then motioned the audience to sit down, sat down on the couch himself, pulled a microphone out of the cushion, and made a half-hour speech about censorship, in which he mentioned that he, in fact, was Jack Smith. Suddenly he said, "I think we all need a ten-minute intermission," put some shaving cream which he took out of his suitcase on his shoes, and left the stage. Forty-five minutes later I decided that he wasn't coming back on the stage and left.

Some of you may have gotten the idea that this entire performance was worthless. Not so. Mr. Smith did raise one very serious question facing society. Namely, the question "Why doesn't Jack Smith give up directing and do something more in line with his abilities, like refereeing Professional Wrestling matches, or clubbing baby seals?" He also forced me to make a major change in my life-long goals. After seeing that performance, I have suddenly realized that all my other goals should become subservient to my newest one, that of hunting down and destroying Mike Zryd for making me sit through that abysmal performance. Other than that, the entire evening was about as entertaining as picking up the phone and listening to the dial tone for 3 hours. Don't do it.

## END OF A PRIEST

by Deborah Wisteard

Despite somewhat heavy-handed Christ-figure imagery, and what seemed to be rather simplified sub-titles, End of a Priest (1969) is an absorbing film. A comedy with a streak of social satire, it concerns a sham priest's arrival in a Czech mountain village and the piety his presence inspires. The socialist school teacher is opposed to this and is determined to destroy the influence of this person responsible for spreading the nasty superstition that there is a God.

Director Evald Schorm and scriptwriter Josef Skvorecky keep the large cast of characters from running amok in the relatively short running time (eighty-five minutes) with some nice comic touches, such as a profane, perpetually dying granny in sunglasses anteing up her religious pictures to play blackjack. For a North American's blasé irreverence for religion. The curious death of the "priest" (who has a fatal fall but has crucifixion scars on his hands) is a bit hokey, but the Czechs in the audience Saturday did not seem to think so.

The beginning was wonderfully deceptive; sweetly pastoral music plays while the camera moves slowly over the beautiful, unspoiled mountainside and rests on two farmers efficiently slaughtering a pig. The print of the film was in terrible shape at the October showing at the Art Gallery of Ontario's festival of Czech New Wave Films and the breakdown of the projector seven minutes before the end was at best a wet blanket. However, End of a Priest was a delight and well worth the time. And are the Czech secret police really as inconspicuous as, say, the Marx Brothers at the South Pole teaching the penguins to water ski?

beautiful. The intercourse is comfortable and "equal" at least to a degree that negates their violence. The pornographic images that precede this moment are used for satire — if bitter — effect. Elvus' stud-dom is complete from his black leather outfit with a snake on its back to his guitar playing (in a scene where the adolescent phallic overtones of guitar-heroes are wonderfully exposed). He is cool but violent, coercing Star, hitting and raping her in the bathroom. The horrific pornographic nature of the scene is made explicit when we realize we have seen this scene before — in scratchy black and white — in the peep show machine in the brasserie.

Vie d'Ange treats pornography self-reflexively, not only by contrasting pornographic images with erotic ones but by announcing itself cinematically as a parody of the porn film. Pierre Harel (who plays Elvus and directs the film) and Paule Baillargeon (who plays Star and worked in production) lay bare the images that are around us and, through them, show a tentative alternative to sexual conflict.

### OUR MISTAKE

The review of *The Emigrant* in the last issue of the Herald was written by the incomparable Mark Butler. (Sorry, Mark, I owe you a dinner). JA.

# INNIS SPORTS



Quarterback Vic Chasson (14) dropping to pass.

Protection provided by Simon Cotter (99), Steve Oake (75) and the offensive line.

photo by Gary Pittman

## TIDE READY FOR MULOCK CHARGE

by Scott Burk

The Crimson Tide finished the regular season this year with an impressive 3-1-1 record. After wins over Forestry and Dentistry, the Tide went on to tie a well-organized Meds team 15-15.

The most crucial and exciting play of the game came when Danny Strechnay intercepted a Meds pass at midfield and ran it back for an unbelievable touchdown. With a two-point conversion by Chuck Offer, the Tide was finally able to pull even with Meds, who led 15-1 at the half.

The next encounter was against New College. Although winless, New had the least points scored against them in the league. As is too often the case, the Tide got off to a shaky start. On their first possession, New needed only two plays to score a touchdown. However, the defence eventually settled down and with a couple of good breaks, the Tide went on to win by an easy margin of 19-7.

Running back Mike Hugo was selected as player of the game. Honourable mention went to Richard Lautins, who in his first full game as a starting running back performed admirably.

Rounding out our backfield are Perry Chasson and Dave Cleig. Perry has performed exceptionally well; not only has his speed and size made him an excellent running back, but he has proven himself to be a passing threat out of the backfield, as has veteran Cleig.

We have a dual threat at quarterback with Chris Hollands and Vic Chasson and our receiving corps has been greatly enhanced by the likes of Chuck Offer, Scott Keyworth and Dave Berg.

Defensively, experience is in abundance at linebacker. "Captain Crunch" Nicholl and "Dr. Anesthetic" Cotter have contained the centre well while veterans "Marco" and Dave Lee patrol the corners. Both offensive and defensive lines, though somewhat inexperienced, have continued to improve with each game.

Our final game of the regular season was against our nemesis, Trinity College. Innis got out to a fast start and actually led 13-3. The second half belonged to Trinity, however, and the Tide ended up on the short side of a 16-13 decision. Many felt that we became too impatient to score in the second half and, as a result, tried to force the pass

when our running game was going well. Player of the game was Simon Cotter.

The Tide has worked hard as a team to this point and truly believe the Mulock Cup is within reach.



### MEN'S ATHLETICS

By Andy Cochrane



Men's athletics continues rolling merrily along. The men's football team finished second and will be playing Trinity in the semi-final on Saturday, Nov. 3 at 12 noon. They have enjoyed a successful season to date with some occasional great play. Unfortunately, complacency seems to overcome the team at inopportune times. The best cure for this is boisterous fan support to cheer them on at all times.

The men's basketball team upped their record to 2-1. They lost by one point to Scarborough and then doubled the score on Emmanuel before outgunning Devonshire 41-35. Their next game is Thurs., Nov. 8, 8 p.m. against Trinity. Support has been minimal to date (0) and that extra lift could have made all the difference in the Scarborough game.

Tackle Football Players of the Week: Perry Chasson, Dave Klegg, Mike Hugo, Simon Cotter and Chris Holland. Men's soccer players of the week have not yet been selected.

### CO-ED ATHLETICS

By Andre Czegledy



The co-ed volleyball season is well under way and by now I am sure that at least the majority of people who read this article will have attended at least a few of the games. I think. A feature of the co-ed volleyball programme this year is the revival of the infamous staff vs. student volleyball game. This illustrious event was held in the upper gym at Hart House (the so-called hart of the campus) on the night of Wed. October 17th. The three game series ended with an overall victory by the staff, two games to one. Everyone thoroughly enjoyed themselves regardless of the team for which they played. It must be remembered that the staff team did have the welcome benefit of several players who curiously were not recognized as Innis College staff. Still, they did win, didn't they? The volleyball program proceeds with notices of upcoming games to be posted on the bulletin board. The next sport offered by co-eds is innertube waterpolo. Those wishing to participate are asked to contact Cathy Lyle (did I spell it right this time?) Please come out and support co-ed athletics; after all, what else is there to do rather than study for your mid-terms?!!!!

### WOMEN'S ATHLETICS

By Joanna Cotton



As I write this article, the first phase of women's athletics has drawn to a close, yet, not too abruptly for the new football uniforms to have finally arrived in time for the last game. Unfortunately, the Innis football standings were not as brilliant as we had initially hoped. Yet it is important to note that this is Innis' first attempt at Women's Flag Football and congratulations are well deserved by all those who participated.

Soccer, also, has ended for another season. Although the Innis Nursing affiliation started off slowly, we came on strong in our last few games, and just missed making the league playoffs. In the case of both sports, remarkable improvement was demonstrated by several players.

Volleyball and ice hockey will soon be under way. If you are interested in playing volleyball, please contact Sirje Jarvel or Simon Cotter. If hockey is your sport, Anne Creighton or Cathy Lyall are the people to talk to. If you find that you have reached that mid-semester period of depression, then perhaps involvement in intramural sports are just what you need to pick up your spirits. So come on out and get active!



## FROM VLAD TO ETERNITY II

by Juanita DeBarros

The future of hackey-sac at Innis? — who cares. John Browne's latest witticism? A matter of complete indifference. The real question, the one that has been foremost in everyone's mind for weeks is, "What have those wild and crazy Vladniks been up to lately?"

Really, the question should be, "what haven't we been up to?" Ever since our Toga Party the excitement hasn't stopped. I'm quite exhausted just thinking about it.

Homecoming of course generated a lot of excitement. The float (which came in second and would have come in first if only Erindale had stayed in Mississauga where it belongs) was master-minded by that Vlad whiz-kid, Ed Hood, who unfortunately seems to have developed a strange pigmentation of his skin. We hope you recover soon, Ed. Anyway, the float, thanks to Ed, was just fabulous.

Those of you who were over at Vlad working on the float may have noticed the peculiar lack of leaves on the ground. No, it wasn't the guys from the Physical Plant, it was our own Lori Dawe.

Apparently Lori decided that Vlad needed livening up and proceeded to do just that by burying it and its inhabitants in leaves. And if that wasn't enough excitement to keep us going, we then had the really major thrill of cleaning it all up. Even Shanti was persuaded to take time off from tackling the male Vladniks (all for the sake of perfecting her skills as a "sensuous" but "tough" football player) and help us dispose of the leaves.

You mustn't get the impression, though, that we aren't dedicated, hard working students (we don't like to talk about the fact that our grade point is one of the lowest on campus). What with midterms and essays coming up our poor frosh don't know what's hit them. Late at night, one can hear their voices chanting tonelessly " $n(9a + b) = na(n-1)ab + (n-1)na-2b^2$ " interspersed with agonized screams.

Fortunately Paul Hiscock, one of our resourceful and ever-valiant engineers, perceived the seriousness of the situation and realized that drastic action was needed. Making the supreme sacrifice, he tossed aside his books, rounded up some of the frosh and shouted "to the Bruns!" Oh well, who needs a grade point anyway.



photo by Susan Oxtoby

## John and Joel present the Goodlife.

by Joel Kwinter and John Murray

Here it is, twenty-five minutes before deadline, and Mike Zryd is waving his brand new Mastercraft pull-start chainsaw in a most menacing fashion. For the first time in nearly four and a half years of undergraduate writing, the possibility of an extension has been effectively eliminated. What does he want for nothing anyway?

What kind of paper does he think he's running? Coffee and donuts (even French crullers) just don't stack up against Fred's free wine and cheese 'motivational seminars' last year. Besides, what kind of an editor sends his two top newshounds to review a new campus pub and forgets to include the free beer tickets? (Please take note Mike: we're easy, but far from cheap.)



graphic by Peter Randall

What we're here to do is inaugurate the *Innis Herald's* very first GOODLIFE FEATURE. Our motto is: the only real beer is free beer, and our aim is to tell you, our friends and fellow recalitrants, how to avoid compromising your standards (and Daddy's Visa) in your search for Rabelesian fulfillment throughout the essentially morally decadent university landscape. The main thing to remember is that all work and no play makes Jack a very, very dull boy. While this kind of attitude may be *de rigueur* at Victoria College, it certainly makes no points here at Innis. Rest assured that a quick glance through each GOODLIFE column will ensure the development of a well-rounded appreciation for the finer things in life. With that in mind, here comes today's topic. Whoa Mikel We'll be done in a minute.

"Free Beer is the essence of collegiate life." (J. and J., 1982) After four years of hoarding screening fees and turning a blind eye and deaf ear to even the most blatant hints, the Cinema Studies department here at the Harvard of the North has

finally realized the truthfulness of this basic axiom. Monday, October 15, 1984 saw the first concrete manifestation of their acceptance in the form of the first, and hopefully not last, Cinema Studies "Mixer". Expecting the usual sort of faculty-run wine and cheese "Sleeper", attendees at this Gala premier were pleasantly surprised to find copious quantities of frothy malt beverages amongst the vintage imported wines and select fermented curds offered. Although attendance was not as substantial as expected, the "Mixer" was easily a roaring excess.

Among the many departmental luminaries who took time out to meet and greet their students (and cop a free meal) were such well-known figures as: Chairperson Wendy Rolph (great party! Thanks alot!), Professors Barrie Hayne and Cam Tolton, Innis Principal Dennis Duffy and Principal-Elect John Browne, and Bart Testa, department *enfant-terrible* and internationally-known president of the Canadian Film Studies Association. Despite their presence, there were plenty of suds left for the fifty-odd students who braved the elevators of the library sciences building and conversation soon degenerated from such lofty topics as the theme of transcendence in the films of Carl Dreyer to more traditional cinematic concerns such as whether sound film will ever really catch on and, "Hey toots, watcha doin' after the shindig?" Needless to say, the proverbial "Good Time" was had by all, with only minimal structural damage to the seventh-floor lounge.

Departmental wine and cheese parties appear regularly throughout the school year. Watch these pages for advance notice and remember to get there early! After all, your fees pay for them so why not enjoy them? During dry spells, you can continue to count on us for up to the minute information on where to indulge in your favoured pastimes with a maximum of class at a price even an engineer can afford. In the meantime, remember: Don't drink and drive!...You might spill something on your new leopard-skin seat-covers. (See Mike, 'told you we could do it, and only an hour later!)

## True Testimonials

(A Series)

"Why did you transfer to Innis?"  
"So I could use the Writing Lab."

Appointments: 978-4871

## Fuzz Says:

*Dirty with the Herald*

### Innis College Student Society presents:

Nov. 14:8 pm-Killing Us Softly:

Advertising's

Image of Women.

9pm-Not A Love Story:A Film About Pornography.

Nov. 28:8 pm-Resurgence: The Movement For Equality vs the Ku Klux Klan.

### INNIS COLLEGE FILM SOCIETY SCHEDULE FOR 20/20

Nov.15: Kay Armatage, Filmmaker: A Woman's Voice, Her Gaze.

Films: Bed and Sofa (1979), Speak Body (1979), Storytelling (1983): screening and discussion. Sponsored by 20/20, Innis Film Society.

Nov. 22: Toronto Premier: La Dernier Glacier.

Sponsored by the National Film Board, Grierson Seminar, 20/20.

Nov. 29: Josef Skvorecky; Professor, Department of English/Cinema Studies, 1980 Neustadt Laureate. Dvorak: reading and discussion of his novel.

Forget Exams! Seize the Moment!  
come to  
**THE END OF TERM BASH**  
Friday, Dec. 7 — 8 p.m.  
Stub Lane Pub, Innis College

"A momentary hush..there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the follies. The party has begun."  
—F. Scott Fitzgerald, *The Great Gatsby*